

# The Musical World.

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## NOTICE.

We have to inform our readers that the office for the publication and sale of THE MUSICAL WORLD is removed to MESSRS. BOOSEY & SONS', No. 28, Holles Street, Cavendish Square. Subscriptions, Advertisements, Music for Review, Correspondence, and all communications whatever for this Journal, must be addressed, henceforward, to the EDITOR OF THE MUSICAL WORLD, care of MESSRS. BOOSEY & SONS, as above.

## A PUPIL OF MENDELSSOHN.

To the Editor of the Musical World.

MR. EDITOR,—In your impression of to-day, after quoting an extract from the *New York Musical Review and Choral Advocate*, you make the following remarks:—

“Liszt may give lessons; we have no doubt he does. Thalberg gives lessons; we know he does, and gets well paid for them. But Mendelsohn never gave lessons. ‘A pupil of Mendelsohn is, therefore, no better than a puffing advertisement.’”

Now, I am not in the habit either of *puffing* or *advertising* myself; and I deeply regret the necessity which compels me, on the present occasion, publicly to state that I received from Dr. Felix Mendelsohn Bartholdy, a long course of instruction in pianoforte playing, counterpoint, and composition.

I could, were I inclined to do so, call upon many ladies and gentlemen, whose names are well known both in England and in Germany, to substantiate what I say; but to those who are unwilling to believe my single assertion, I will not condescend to bring forward proofs that I am not telling a falsehood.

There are other pupils of Mendelsohn, who are neither *puffers* nor *advertisers*. If they feel any regard for the memory of their lamented master, they will not scruple to come forward and publicly avow a fact on which they have just reason to congratulate themselves.

I remain, Mr. Editor, yours,

Jan. 14th, 1854.

WILLIAM ROCKSTRO.

## MISS ROSA P. LYNE.

To the Editor of the Musical World.

SIR,—I beg to call your kind attention to a mistake which has crept into your valuable paper a second time, or I should not have noticed it. If you refer to page 823, of the 24th of December, 1853, and page 29 of your last, you will find that both times you have announced Miss Vining to be the elected King's Scholar of the last examination, which is a great mistake on your part, and very unjust towards the real King's Scholar, who is Miss Rosa P. Lyne, an extremely talented and clever student, and one who is indeed worthy of the honour she has obtained. I therefore beg you will have the goodness to correct this error in your next.—I remain, dear Sir, yours obediently,

A STUDENT OF THE ACADEMY.

P.S. As a proof of my statement I refer you to the Academy books and the *Times* newspaper of that date,

## ERNST.

THE musical public will be pleased to hear that Ernst intends to spend the season in London, and will arrive here in less than a fortnight from the present date.

## MENDELSSOHN'S “ŒDIPUS IN COLONOS.”

(Continued from No. 1.)

THERE is no Overture; and a very short Introduction is but an accompaniment to the rising of the curtain and the entrance of Œdipus and Antigone. The grave expression of the opening bars proclaims the tragic, the almost solemn character of the work, and the succeeding phrase, commenced by two flutes alone and continued by two clarionets, is a beautiful suggestion of the gentle devotedness, the engrossing affection of the blind king's daughter.

The action takes place in the sacred grove of the Eumenides, whither the all-ruling destiny, of which the Theban hero is the involuntary yet scarcely unconscious victim, has led the wanderers' steps. Antigone, the loving parasite that still clings to the noble trunk which reared her—now in its decay its only sustenance, reciprocating the support she once received—supplies to her dependant father that most precious sense which, in the paroxysm of anguish, he destroyed. She is his sight; and through the medium of her glowing speech his mind's eye can perceive the more than natural beauties of the scene by which they are surrounded. A Coloniate warns them that the spot, to which unknowingly they have strayed, is holy ground, and answers to their inquiries, that they are at Colonus, in the Athenian territory. Urged by Œdipus, he goes to announce their presence to the royal Theseus, implying, in terms of oracular mystery, that “for little aid he much may gain.” Œdipus then invokes the goddeases, within whose sanctuary he stands, to bring his more than mortal sufferings to their timely close. Phebus, in fulfilment of whose predictions his career of chequered fortune has thus far been brought, has foretold that his death will take place in some spot consecrated to the Fates, and be announced by the most awful voice of Nature—the earthquake and the thunderstorm—its event being the certain harbinger of welfare to whomever may afford him kindly protection. Anxious at the approach of strangers, the wanderers penetrate further into the grove.

## No. 1.

The chorus, personating the Senators and Elders of Colonus, come in quest of the strangers, who have intruded into the sacred precincts. Their eager search for those whom the messenger to Theseus has described, and their horror at the strangers' temerity in approaching the hallowed spot, are embodied in the first strophe, wherein the distribution of the text between the first and second choirs, into which the body of choristers is always divided, has an effect eminently dramatic and calculated to realize the consternation, mixed

with indignation, which is stimulated by the sense of sacrilege. The awe of the presiding virgins, whose name is a terror, and whose supposed proximity silences even the voice of prayer and compels the passers by to think rather than to utter their adjurations, is livingly expressed by the hushed and breathy quality of the low notes of the tenor voices in a passage commencing :—



In this, however, admirable as is the general effect, it is due to the very merit of this general effect, to the very greatness of Mendelssohn, to except against the irrelative and consequently unsatisfactory employment of the D natural in the above quotation, which I cannot feel to be essential to the poetical expression, and must own to be objectionable to the musical propriety. Thus much for conscience' sake. Grammar is a hard taskmaster, and it has ever been the province of genius if not to slacken his severity, certainly to widen his limitations. It is because genius has succeeded in making our art what it is, out of the crude chaos of barbarism and pedantry of which Gregorianism is the type, that it becomes a duty, in examining the process of this alchemical power, to discriminate scrupulously between the pure ore which it reveals and the dross that passes also through its alembic. Were we to accept every novelty in art as an excellence—were we to refer to practice, instead of principle, example instead of precept,—we should end by confounding beauty with ugliness, and be compelled to refer to some arbitrary and artificial system, such as that of the cold and uncongenial contrapuntal school, to distinguish between the two. Thus much, I say, for conscience' sake ; and very much, it seems, is involved in the due deference to this exacting intuition, since all these words, and all this amount of our friendly editor's "valuable space," have been expended in the discussion of a single note. The D natural is, to me, truly *un-natural* ; the minor third in the dominant harmony is, to me, a deformity. Let those who like it justify it as they may ; and that they like it will be to them its best justification. The passage is, I have said, most truthfully conceived ; and because, in my reverence, I question the propriety of a single harmony, surely its general truthfulness of expression is not discoloured.

Oedipus discovers himself, in answer to the summons of the chorus-leader—expressed in recitative for a bass solo. Then follows a colloquy between Oedipus and Antigone, who speak, and the chorus, who sing, in which the latter respond to the fugitives' appeal for hospitality in broken exclamations of dismay at their impious intrusion.

We next come to the first antistrophe, in which, with most admirable judgment, the music of the relative strophe—with only such slight modifications as are induced by the proper accentuation or pointed declamation of some occasional words—is adapted to the continuous verses, the responsive portions divided between the first and second choirs being now reversed. It is highly interesting to trace the coincident propriety of the general expression in the adaptation of the same, or nearly the same, music to lines certainly of a different, if of a somewhat analogous sentiment. Surprise

at the blind helplessness of the intruder soon gives place to fearfulness of the results of his profane presence within the holy circle. As an example of what I have admired in the adaptation of the old expression to the new situation, I will refer to the passage of which the commencement is quoted above, where the chorus acknowledge their awful reverence of the powers of the place, and which is now fitted to the words :—

"Therefore beware, unhappy stranger !  
Hence remove from that awful place," &c., &c.

The chorus leader, in solo recitative, then directs them to a spot without the sacred verge, where they may freely converse with them. The blind man's conference with his daughter, while she supports his tottering feebleness, step by step to the appointed place, is exquisitely enforced by this very picturesque accompaniment :—



This is a fair example of the deep feeling evinced throughout the orchestral colouring of the spoken dialogue of the play.

The second Strophe introduces a change of movement. A short and very marked melody is almost immediately interrupted by speaking ; but the unbroken continuance of the orchestral figure connects the dialogue in the progress of the music. The measured motion of the accompaniment then ceases ; and the following earnest passage, for the voices in full harmony, is thus made to enunciate the injunction to which it is set, with great emphasis :—



The second Antistrophe is, like the first, set to a repetition of the music of the preceding Strophe, with such occasional alterations as the rendering of particular words exacts. This regular division of the verse into corresponding sections is now, however, discontinued ; and when, in consequence of repeated exhortations, the unhappy wanderer declares himself to be Oedipus, the entire body of voices unite in an exclamation of horror—accompanied by the full orchestra, of which the extreme power is now first employed. There is scarcely in the whole work a more powerful effect than is here produced. The feeling of the awful character of the reputed crimes of Oedipus, and the thrilling agony of dismay that revolts from the presence of their actor, are embodied with a grandeur true to the situation.

To speak in musical, no longer Aristotelian, terminology, what succeeds may be described as the *coda* of this interesting piece. The chorus warn Oedipus from the spot. The tearing open of his unhealed wounds renders him doubly sensitive to the disappointment of the expectation their ceremonious exactions have aroused. "Is this," he exclaims, "your promised protection?" Their reply—a sophistication, to the effect that, being deceived, they are justified in deception (a sentiment characteristic rather of the schools than of the chivalry of Greece)—and a command to the fugitives to depart instantly, and remove from the city the curse that hangs over their presence, is rendered in the most lengthened and much the most exciting passage that has yet appeared; by reason of its length it is unavailable for quotation, but its beauty is so obvious that, for such as can refer to the work, it is almost superfluous even thus to call attention to it. The ruthless character of the prominent melody, enhanced by the prolongation of the rhythm at the end of the second phrase, and still more enforced by the powerful climax to the stern and emphatic conclusion, is wonderfully coloured by the singularity of the orchestration, in which the accompaniment of the voices, by trombones in octaves, is a striking and important feature, while the peculiar employment of the harp, in a figure of a contrary measure to the *pizzicato* violins, sustains in a novel manner the agitated character of the situation.

Appended to the scene thus forcibly concluded, is an address of Antigone to the chorus, in which she appeals to them, by all their sympathies of home and kindred, to give ear to her, innocent, supplicating for her father, whose guilt, since being unconscious and visited by the gods, cannot merit this terrible retribution at the hands of mortals. The complete change here introduced into the feeling of the music, and the intense expression given, not only to the general sentiment but even to particular words, many of which are accompanied with a note to a syllable, evince the deepest poetical feeling and the keenest sense of dramatic propriety. G. A. MACFARREN.

(To be continued.)

BEETHOVEN ROOMS.—Mademoiselle E. St. Marc invited her friends and admirers to an evening entertainment on Wednesday evening at the rooms in Queen Anne Street. It was the annual *Soirée Musicale* of the young and fair pianist, and a crowded audience honoured the invitation. The vocalists were Misses Messent, Fanny Ternan, Annie de Lara, Van Millingen (sisters), and Mademoiselle Herrman; Messrs. Burdini, Henri Drayton, Ferren, and M. Emile Villot. The instrumentalists, in addition to Miss St. Marc, were Herr Oberthur, harp, and the brothers Alfred and Henry Holmes, violin. The concert was of the popular chamber kind. The performances entitled to most notice, in the vocal department, were Miss Messent's, "Pria già Soffre," very neatly sung; Fanny Ternan's "Batti, Batti," given with real artistic feeling and expression; and Signor Burdini's "Muletier de Calabre," a good comic song rendered with great animation and spirit. Miss St. Marc performed Mendelssohn's andante and rondo capriccioso, in E minor, the grand duet, No. 1, for piano and violin, of Beethoven, with Mr. Alfred Holmes; duet for piano and harp, with Herr Oberthur, and Leopold de Meyer's *Lucrezia Borgia* fantasia, by desire. Mendelssohn's andante and rondo seemed to please the most, and narrowly escaped an encore. Miss St. Marc is most zealous and painstaking in her profession, and if determination constitute the true artist, she is certainly entitled to the distinction of being so called. Let her persevere, and there is no knowing to what she may not arrive. She is yet young, and has all her career before her. The brothers Holmes are both clever violinists, and Alfred promises to take a high position in his art. The concert was entirely satisfactory, and concluded before eleven. Conductors: Herr Meyer Lutz, Signor Pilotti, and Herr Rummel.

#### RACHEL AT ST. PETERSBURGH.

SOME of the accounts which have been received of Madlle. Rachel's success in St. Petersburg, speak of it in the highest terms, while others deny it altogether. From the most authentic and trustworthy information, we are enabled to state the real bearings of the case, and we feel bound, at the outset, to say that the success achieved by the great tragic actress has been immense; she is the idol of the public.

PARIS.—(From a Correspondent.)—By the 9th of December last (our news cannot be accused of being stale) Madlle. Rachel had given twenty representations, and these twenty representations had produced 211,816 francs (£8,464 13s. 9d.). As our readers may be desirous of knowing what pieces were given, we will tell them. *Phèdre* was played four times, *Marie Stuart* four times, *Andromaque* four times, and *Adrienne Lecouvreur* four times. The largest sum taken in one night amounted to 11,818 francs (£472 10s.), on the occasion of the seventh representation of *Adrienne Lecouvreur*; and the smallest sum was 8800 francs (£352), for the second performance of *Andromaque*.

The subscriptions produced the enormous sum of 350,000 francs (£14,000); and, every morning, the public besieged the box-office to take those places which were not let for the season. We believe that, after the representations of *Adrienne Lecouvreur*, all the vacant places were absorbed in the subscription list. Thus we see an audience, which was, so to speak, always the same, rushing eagerly eight successive times to see the same play.

Such are the figures, or material side of Rachel's success. Is the reader desirous of becoming acquainted with what may be called its moral side? If so, here it is.

After the third performance of *Adrienne Lecouvreur*, some fifty young officers waited nearly two hours in the corridor for Rachel to pass. As soon as the great tragic actress, who was not informed of the circumstance, presented herself, the officers formed themselves in a double rank, holding in their hands their glittering helmets (for they all belonged to the Guards). As no one spoke, Madlle. Rachel took the initiative, and, with a salutation such as she alone is capable of making, addressed the young men, in that vibrating, deep voice with which we are all so well acquainted, as follows:—

"Gentlemen,—I have come to thank you from the bottom of my heart, for the marks of approbation which you manifest towards me. Had I been aware that you were doing me the honour of awaiting my arrival, I would have come sooner. I hope, gentlemen, that you will deign to pay me a visit at my house, for that will afford me an opportunity of once more thanking you for the bravos with which you overwhelm me, and of which I am proud. Be assured that the artist will never forget you."

These words were received with acclamations.

The next day, there was a general reception. Each officer made his appearance with a flower or leaf of the great actress's bouquet, which they had divided among themselves, the evening previous, and which served as a mark of recognition. Two officers happened to be talking of Rachel's success. "Plessy," they remarked, "had the Lancers for admirers; Volnys, the Artillery; Mila, the Dragoons, and Mayer, the Cossacks; but Rachel has all the regiments of the service at once." In fact, the entire youth of the army hardly knows to what acts to resort in order to prove its enthusiasm. The reader shall judge for himself by one instance, which smacks of the *Régence* mixed up with a little of the Tartar element.

The scene is laid in the establishment of Dussaux, the first restaurateur of St. Petersburg, at one o'clock in the morning, after the play is over. Fifteen young men sit down to table—Phœdra's health is drunk.

"Gentlemen," says one of the company, "you have just drunk Phœdra's health; the glasses we have just emptied must never be used again."

The glasses are shattered into a thousand pieces. The health of *Marie Stuart* is drunk, the health of *Andromaque* is drunk, the health of *Adrienne* is drunk, and the health of *Rachel*

is drunk, the last, possibly, more than once; and at each toast the glasses are broken. This was going very far, perhaps too far; but the company did not stop here. They threw all the dessert service out of the window, including even a magnificent table cover. After doing this, they made an appointment with each other for the next performance.

On this occasion, Madlle. Rachel was greeted with nine rounds of applause on her entrance, and recalled fifteen times. These recalls fatigued the great actress more than the performance itself. But there was no one waiting to receive her outside the theatre; it seemed as if all the enthusiasm of the public had been expended in the house.

Rachel reached her own residence. What did she find there? The cavalry officers stationed on the staircase, on which they had formed a path of roses and camelias from the vestibule up to the door of her apartment. The door itself was decorated with a wreath. Three rounds of applause saluted Adrienne, and then the officers, taking off their helmets, cried: "Homage to Genius!"

Nor is it from these rather turbulent young men alone, that Rachel has received proofs of the deep impression produced by her talent. On the festival of St. Catherine, she was invited to a *soirée* given by the Grand Duchess Helena, and attended by all the Imperial family. The Emperor, who had been rather indisposed for a couple of days, was the only one of its members not present. Rachel was to recite two scenes, and was asked for four. The Italian singers had been summoned to finish the entertainments; but the Empress, who had behaved with the most marked kindness towards the actress, withdrew as soon as the French scenes were terminated, but not before she had invited Rachel to a *soirée*, which was to take place a short time afterwards at the Winter Palace.

On the 7th of December, the whole Court was present at the performance of *Adrienne Lecourreur*. This was the first time that the Imperial family had been to the theatre this season. It was expected that they would honour the French Plays frequently, since they had returned definitively from the country, although winter had not actually set in. On the 5th and 6th of December people had been able to dispense with fires. "The snow is a long time coming," says a letter now before us, "and I look forward to it ardently, for as yet I do not know Russia. At the present moment St. Petersburg, as far as the temperature is concerned, very much resembles Paris, when the weather is gloomy, and there has been a little rain the night previous."

From the 8th of November to the 8th of December, Madlle. Rachel will have performed twenty times. After *Phædra*, *Marie Stuart*, *Andromaque*, and *Adrienne Lecourreur*, she was to play *Roxalane*. She was never in better vein. The repose she enjoyed during the summer has restored her strength, and she feels as if she were only at the commencement of her career. Why were we not allowed, before her departure, to profit a little by the return of her youth?

It is promised, however, that she will punctually return to Paris on the expiration of her leave of absence, and that she will devote six months to the *Comédie Française*. As for her resignation, which she has sent in, no one believes her to have been in earnest.

**SACRED HARMONIC SOCIETY.**—The first performance for the season of Mendelssohn's *Elijah*, took place last night at Exeter Hall. There was an overflowing attendance.

Mr. LAMBETH, of Portsmouth, has received the appointment of organist to the Glasgow Music Hall. Mr. Hiles has succeeded Mr. Lambeth as organist of St. Thomas's, Portsmouth.

**SIGNOR CALZOLARI.**—The report of this gentleman's arrival in town is unfounded. Signor Calzolari is at St. Petersburg, fulfilling his engagement at the Court Opera.

**NEW MUSIC HALL IN CHESTER.**—The present theatre in Chester (which, by the way, belongs to the Ecclesiastical Commissioners) is to be turned into a handsome music-hall, which will accommodate an audience of 1,400, and an orchestra of 300 performers. It is proposed to raise the sum required for the alterations (£3,000) in £5 shares.

#### ST. MARTIN'S HALL.

The *Creation* was performed on Wednesday evening, being the third concert under Mr. Hullah's direction since the opening of the hall. Mr. Hullah is now supplying a high class of entertainment at a moderate charge, which affords hundreds of lovers of sacred music an opportunity of gratifying their tastes, without levying too large a contribution on their pockets. For this he deserves well of the public; and the public will, no doubt, support him. But the performances at St. Martin's Hall have an attraction independent of their cheapness—they are intrinsically good. The orchestra, if not large, is thoroughly efficient, and comprises among its members some of our best instrumental performers, and Mr. Hullah's first upper singing class constitutes a body of choristers which, from continual practice, has attained a degree of excellence highly creditable to their own perseverance and the method of training adopted by their preceptor. Mr. Hullah also engages the best principal vocalists; and thus, from an oratorio given under his direction, we may expect something worth hearing and worth paying for.

The performance of the *Creation* on Wednesday night was creditable to all concerned. The principal singers were Miss Birch, who sang the *soprano* parts of Eve and Gabriel; Mr. Lockey (tenor), Uriel; and Mr. Weiss, who interpreted the two bass parts of Raphael and Adam. Haydn's oratorio, the simplest and easiest of all the sacred works of the great masters, was given throughout with decided effect. The interdiction against applause and encores not existing at St. Martin's Hall, as is the case at the elder establishment in the Strand, many of the pieces were received with the utmost warmth, and one or two repetitions insisted on. The chorus was quite up to the mark. "The Heavens are telling," and "Achieved is the glorious work," especially, were given with precision and force. The soloists all distinguished themselves. Miss Birch was very happy in the well-known *soprano* airs, "With verdure clad" and "On mighty pens," (or "wings"). Mr. Weiss came out with great power in the popular scene, "Now heaven in fullest glory shone;" and Mr. Lockey obtained a well-deserved and unanimous encore for his pure and effective singing of "In native worth."

Mr. Hullah was received with great applause on his entrance into the orchestra. Owing to the crowded state of the room and the success of the performance, the oratorio of the *Creation* is to be repeated on Wednesday.

**SIGNOR BELLETTI** has arrived in London for the season.

**MR. R. HAROLD THOMAS.**—This gentleman, a short account of whose concert at Leamington appeared last week, although very young, is a sub-professor in the Royal Academy of Music, one of the best pianists in that institution, and moreover a composer. Mr. Thomas is a favourite pupil of Mr. Sterndale Bennett, who so kindly lent the *prestige* of his name and talent to the concert. A local paper, speaking of this concert, says, among other flattering things—

"His spirited performances were the theme of general encomium and admiration. He was encored in both his solos, and repeated, in the second part, his new sketch—'An April Shower,' by particular desire."

The writer concludes with the following remarks:—

"This concert has thoroughly established Mr. Thomas's reputation in Leamington. Many of his patrons personally complimented him upon the success which had attended his first appearance here; and not a few expressed a hope that he would, in future, make an annual visit to a town where his own intrinsic merits could not fail to secure for him a leading place among the most popular of public favourites.

Want of space alone prevented the insertion of these extracts in the notice of Mr. Thomas's concert last week.

## MR. AGUILAR'S SOIRÉES.

THE first of Mr. Aguilar's *soirées* of classical and modern pianoforte music, took place at his residence, on Saturday last. The programme was one of legitimate musical interest. Mr. Aguilar's solo performances consisted of Clementi's sonata in D, (No. 3, Op. 46), Beethoven's characteristic sonata, entitled "Les Adieux, l'Absence, et le Retour" (Op. 81), and a selection from Mendelssohn's *Songs without Words* (No. 3, Bk. 4; No. 1, Bk. 6; and No. 2, Bk. 5). In all of these he maintained his reputation as a thoughtful and intelligent interpreter of the highest order of pianoforte music, rendering every passage with a perfect appreciation of the composer's intention and execution at once chaste and correct. Mr. Aguilar also played, in conjunction with Herr Jansa and Signor Piatti, his own MS. trio, which was so much admired at his concert in the Hanover Square Rooms last May. This composition improves on a new hearing. It is at once highly effective and replete with musical interest. Its performance, by the three able artists, left nothing to be desired.

The vocal music consisted of Sterndale Bennett's beautiful songs "To Chloe in sickness," and "May Dew," charmingly given by Madame Ferrari; a pretty serenade, "The stars are brightly beaming," of Mr. Aguilar's composition, well sung by Signor Ferrari; and Donizetti's duetto, "Ah, le potessi piangere," by the lady and gentleman together. The concert, which commenced at half-past eight and ended at a quarter-past ten, afforded the utmost satisfaction to the audience. The rooms were very full. The next *soirée* is announced to take place on the 28th inst.

## SKETCHES OF ENGLISH ARTISTS.

NO. I.

## SIMS REEVES.

(Concluded from our last.)

SIMS REEVES made his *début* at Drury Lane on Monday evening, December 6, 1847, in the part of Edgardo, in Donizetti's *Lucia di Lammermoor*. We say *début*, since his performances at the same theatre five years previously, in 1842, were comparatively little better than the attempts of a novice in secondary parts. Those who remembered the youthful and imperfect singer of the earlier period could hardly have done otherwise than prognosticate a failure; while those who knew nothing of Sims Reeves, and they were the greatest number, wondered in what unknown regions the new English tenor had been found.

Of the *début* of Sims Reeves at Drury Lane we shall take leave to quote at length from an article in the *Musical World*, of December 11th, 1847, which, as it conveyed our impressions at the time, will render our account more faithful than if it were drawn from memory, and preclude us from entering into any further details about his vocal and histrionic capabilities, which seven years' experience has only served to perfect.

"The new tenor, Mr. Sims Reeves, achieved, deservedly so, the most unequivocal success we have witnessed on the English stage for a quarter of a century. It may be in the recollection of our readers that, in our review of a concert in which Mr. Reeves sang last year, at Drury Lane, we spoke of him in the highest terms, and prognosticated for him a great career as a dramatic singer. We must own, however, that, on the stage, he has far surpassed our expectations. Mr. Reeves's voice is a pure high tenor of exquisite quality, the tones vibrating and equal

throughout. The management of this fine voice displays a skill which shows that its possessor must have studied deeply and laboured hard in early youth. We have heard no voice, not Italian, so decidedly Italian as that of Mr. Reeves. It is Italian in character, Italian in *timbre*, and there is the Italian feeling in his style. He has evidently been taught in the best school, and with a good natural capacity he has done wonders in a few years. It is almost impossible to believe that within so short a space so great an improvement could have been accomplished, since we heard Mr. Reeves with no strong hopes of him in 1842. He is now a practised, we may say indeed a great singer: and it will be his own fault if he does not become one of the foremost artists of the modern stage. As an actor Mr. Reeves is also entitled to high praise. His deportment is natural and easy; his action manly and significant; and, without any tendency to exaggeration, he exhibits both force and passion. In his first scene on Monday night he was somewhat cold—perhaps from the anxiety inevitable to a first appearance; but in the second act he created a *furore*. His malediction was extremely fine, and the death scene was both sung and acted in the most artistic and effective manner. Mr. Reeves was called for after the first act, twice after the second, and again at the end, when the audience cheered him for several minutes. Mr. Sims Reeves's *début* was, to conclude, a signal triumph."

During the period of Jullien's management at Drury Lane, Sims Reeves's performances were confined to *Lucia di Lammermoor* and Balfe's *Maid of Honour*, both of which were frequently given. The season was a brief one, but the new tenor contrived to ingratiate himself into public favour. His great success procured him an engagement from Mr. Lumley. On Saturday, May the 20th, 1848, Sims Reeves appeared, for the first time, at Her Majesty's Theatre as Carlo in *Linda di Chamouni* (Madame Tadolini being the Linda) and at once established himself in the good graces of the *habitues* of that aristocratic theatre, as he had already done with those of Drury Lane.

It was to be regretted that an engagement which commenced so brilliantly, and which promised so well both for actor and manager, should have been brought to a sudden and unsatisfactory termination. Sims Reeves appeared but one night. The following letter, published in the principal journals of the day, will explain the cause of his withdrawal from Her Majesty's Theatre:

To the Editor of the *Musical World*.

SIR,—As the wording of Mr. Lumley's announcement is calculated to mislead the public as to the *real cause* of my non-appearance on that occasion, and the date affixed to his placard, viz., "Tuesday evening, five o'clock," is evidently intended to convey the impression that my decision was not made known to the management until within a few hours of the performance, I trust you will allow me to offer a few words in explanation. The facts are these:—In my engagement with Mr. Lumley, certain characters were expressly stipulated for by me, viz., Edgardo in *Lucia* (the nomination of which in the bond principally induced me to accept the offer), Percy in *Anna Bolena*, and Arturo in *Puritani*, the small part of Linda having been undertaken by me at the request of the manager, who seemed to think my performance of it would strengthen the cast. Those who considered the introduction of an English artiste to the patrons of Her Majesty's Italian Opera a dangerous experiment, and who witnessed my *début* on Saturday last, must be now convinced that no encouragement is wanting on the part of the public, whose kindness on the occasion I shall not cease to remember with gratitude. My *début* being considered successful, and the opera of *Lucia* having appeared in the play-bills of Her Majesty's Theatre, I naturally concluded that my next part would be Edgardo. But, alas! for the faith of managers and the inviolability of agreements, the startling intelligence soon reached me that Signor Gardoni was to perform my part in *Lucia*, no rehearsal of which was called until *after* my *début*. The intention of the manager was thus carefully kept from me *until after my appearance in Linda*, Mademoiselle Lind's name having been the only one mentioned in the announce bills of *Lucia*. As soon as I became acquainted with the facts, I *immediately* informed the manager, that, in consequence of the direct violation of our engagement, I could not consent to appear again unless my part was restored.

to me. As I did not wish to sacrifice my hard-earned reputation by tamely submitting to a proceeding calculated to lower me in the estimation of the public, my decision was transmitted in writing to M. de la Bellinaye (Mr. Lumley's acting-manager) yesterday (*Monday*) at half-past two o'clock, p.m. This can be proved by witnesses. The public will now be enabled to judge of the accuracy of the date of Mr. Lumley's placard, viz., *Tuesday evening, five o'clock!* It is most distressing to me that the public should have experienced any disappointment on my account, but I trust that I shall be held blameless when it is considered that, under these circumstances, Mr. Lumley had no right whatever to announce me for *Tuesday evening*. Trusting you will pardon me for intruding on your valuable space,

I am, your obedient servant,

109, Great Russell Street,

Tuesday, May 23, 1848.

In reply to this, the following explanation was transmitted to the papers by Mr. Balfe, director of Mr. Lumley's orchestra:—

*To the Editor of the Musical World.*

SIR.—Having signed that gentleman's engagement, I am compelled to answer the statement made by Mr. Reeves.

The nature of Mr. Reeves' engagement was simply that he was engaged for five nights certain this season, one night at least in each week, with power of renewal at the option of the direction for an additional number of nights, on the same conditions, this year, and for twenty nights next season—nothing more was stipulated.

The part of Edgardo, which Mr. Reeves suddenly and imperatively demanded, had been in the hands of that great public favourite, Signor Gardoni, six weeks before Mr. Reeves was engaged. But so far from any wish existing to prevent Mr. Reeves having the fullest opportunities of success, some of the best parts in the *répertoire*, and those deemed most suited to his talents, had been destined for him.

When yesterday I made the last effort to persuade Mr. Reeves, to whom I sincerely wished success, not to act against his own interest, and against the advice of his real friends, I once more stated that these parts were reserved for his immediate performance; although the direction was only bound by his engagement to make him sing five nights, which did not imply his performing several parts, but quite the contrary.—I have the honour to remain, sir, your obedient servant,

M. W. BALFE.

Her Majesty's Theatre, May 24, 1848.

Sims Reeves was not slow in rejoicing. The following seems to have settled the controversy:—

*To the Editor of the Musical World.*

SIR.—Mr. Balfe's reply to my statement is singular, in having made its appearance before any statement of mine had been published. (See "Notice to Correspondents," in this day's *Morning Post*.) It will not easily be credited by the public, that I should consent to sing at Her Majesty's, or any other theatre, without the fullest assurance that the part of Edgardo—to a certain extent identified with any dramatic reputation I may possess, both at home and in Italy—should not be taken from me, and entrusted to one who, though he may be, no doubt, justly styled "that great public favourite," has never yet attempted the part, and is, perhaps, not altogether adapted to the performance of it. It is, however, for the public to decide, whether what decidedly assumes the aspect of a foreign cabal against an English artist shall, or shall not, be successful. I am unwilling to credit the general reports that jealousy, in a direction where it could least be expected, has, succeeded in effecting this most unlooked-for catastrophe. It would certainly appear hard that an artist should be driven from the public service, not because he has been unsuccessful, but because he has had the good fortune to please the public "too well." In conclusion, I have to reiterate my statements, that the clear understanding at the period of my engagement was, that I should perform the character of "Edgardo," that I should never have sung at all under any other understanding, and that I can only attribute the management's apparent change of purpose to the public's great kindness on Saturday evening, and the small envies and jealousies these may have excited. With the renewed assurance of my deep regret that any step on my part should appear derogatory to the rights of the subscribers or the public,—

I remain, sir, your obedient servant,

May 25.

J. SIMS REEVES.

We think now, as we thought then, that Sims Reeves had cause to feel aggrieved, and that it would have been better for the theatre had he appeared in the part for which he had stipulated.

In the autumn of the same year Sims Reeves made a tour in the provinces, where he laid the foundation of his ex-metropolitan reputation. He was engaged as principal tenor at the Norwich Festival, in September, and obtained the unanimous praises of the critics for his singing in Handel's music. He was then engaged by the Directors of the Sacred Harmonic Society, and appeared frequently during the winter at Exeter Hall, where his performances materially added to his reputation.

On Saturday, May 22, 1849, Sims Reeves made his first appearance at the Royal Italian Opera, as Elvino in *Sonnambula* with brilliant success. The cast of the opera was admirable—Persiani being Amina, and Tamburini, Rodolfo. Shortly after, June the 2nd, to oblige the management and to add a special attraction to the event—the performance being by desire of Her Majesty—he consented to appear in the *Huguenots*, as the soldier who leads the "Rataplan" chorus. That such an act manifested the feeling of a true artist needs not be urged, and that Sims Reeves has always been impressed with a desire to gratify the public, even at a sacrifice to his own interests, may easily be gathered from this and other incidents of our memoir.

On Saturday, July 14, Sims Reeves performed Roderick Dhu, in Rossini's *La Donna del Lago*, a character eminently fitted to his large and energetic style of singing. His associates in the opera were, Mario as the king, Grisi as Elena, Angri as Malcolm Greame, and Marini as Douglas.

At the close of the Royal Italian Opera, Sims Reeves again proceeded on a provincial tour, in the course of which he appeared in the operas of *Ernani*, *Puritani*, *Lucia di Lammermoor*, and *La Sonnambula*. Passing through Dublin, on his way to England from Cork, he went to the Theatre Royal, to witness the *début* of an Italian singer in the part of Edgardo in *Lucia di Lammermoor*. The failure of the *débutant* was signal; after the first scene he was obliged to quit the stage, and some gentlemen in the pit having recognised Sims Reeves in the boxes, with true Hibernian coolness called upon him to come forward and finish the opera. Unprecedented as was this request, it was nevertheless instantly taken up by the audience, who unanimously appealed to Sims Reeves for compliance. Who could resist a solicitation at once so genuine and complimentary? Sims Reeves, after some natural hesitation, bowed to the audience to signify his assent, and in less than twenty minutes made his appearance on the stage in the dress of Edgardo, and concluded the performance. The excitement of that night will not be forgotten by those who were present.

In October following, Sims Reeves was engaged at Covent Garden—now transformed into an English Opera under Mr. Bunn's management—as Elvino in the *Sonnambula*. He also appeared, during the same season, in Auber's opera of *Haydée* with remarkable success—Miss Lucombe (now Mrs. Sims Reeves) making her *début* on the operatic stage in the character of Haydée with equal credit. During the winter season he also frequently sang in the oratorios at Exeter Hall, at the London Wednesday Concerts (the great success of which was in a great degree owing to Sims Reeves), and in several provincial concerts of importance.

In 1850, Sims Reeves accepted another engagement from Mr. Lumley, and appeared on the 21st of March, at her Majesty's Theatre, as *Ernani* (in Verdi's opera of that name), a character which he seems to have made his own. *Ernani* was frequently played during the season. On the Tuesday after Easter, he played his famous part of Edgardo, in *Lucia*, Catherine Hayes being the heroine; and in the same year Elvino, in *Sonnambula*, to Madame Sontag's Amina.

Provincial tours, Exeter Hall, the Musical Festivals in the Provinces, and country concerts of all kinds, kept Sims Reeves fully occupied during the winter of 1850-1.

In 1851 he was engaged for the third time at Her Majesty's Theatre, where he appeared as Florestan, in Beethoven's *Fidelio*, on the 20th of May. Sophie Cruvelli (after an absence of three years) was Leonora; and the night was one of the most remarkable in the annals of the establishment. Sims Reeves's performance of Florestan, distinguished by the highest intelligence and the finest musical appreciation, was, perhaps, his greatest triumph on the Italian Stage. *Fidelio* was given repeatedly during the season, and always with increasing success.

Drury Lane was opened by Mr. Bunn after Christmas 1851, with a serio-comic opera company, and Sims Reeves played Fra Diavolo—for the first time in London—on Saturday, January 24th, and created an immense sensation. He had previously been recognised as a tragic actor, and it was now seen that he was equally a proficient in comedy. His Fra Diavolo was a picturesque and highly finished performance. Auber's opera was followed by *Lucia di Lammermoor*, and on Tuesday, March 10th, Balfe's last grand opera, *The Sicilian Bride*, was produced, Sims Reeves playing the principal character, one of the most trying and arduous he had ever undertaken.

In the winter of 1852-3, Sims Reeves did not appear on the operatic stage, but in the spring of 1853 he played at Drury Lane, and the Lyceum, on several special occasions, in *Fra Diavolo*, *The Waterman*, *The Beggars' Opera*, *Lucia*, &c., and became more popular than ever with the public.

His engagement at Drury Lane concluded, Sims Reeves made a tour of the provinces, which was almost unprecedentedly successful. He returned to London laden with bank-notes and crowned with laurels.

Having brought the subject of our memoir down to the present time, nothing remains to be said. All our readers know that Sims Reeves, some time ago, married Miss Lucombe, a most talented and accomplished lady, and one of our best native vocalists; but all our readers do not know that he is, at present, enjoying (with his *cara sposa*) his *otium cum dignitate* in Paris, where, for a month at least, he intends to remain.

Sims Reeves is now in the prime of life and the meridian of fame. He is respected, and admired, in public and in private. Nature has been bountiful to him, and Fortune has smiled upon his endeavours. What, then, is to prevent him from attaining all that a man and an artist can desire?

#### FOREIGN.

**PARIS.**—(Jan. 15).—At the Académie Impériale de Musique, the *début* of Sophie Cruvelli in the *Huguenots* has been postponed till to-morrow (Monday, 16th), in consequence of a slight indisposition. Fanny Cerito, in the ballet of *Orfa*, is as great a favourite as ever with the Parisian public. For the moment the star of Mdlle. Priora is eclipsed.—At the Opera Comique, the long-expected opera of Meyerbeer, *L'Etoile du Nord*, has been further postponed, owing to the illness of Mdlle. Lefèvre.—At the Théâtre Italien, the revival of the *Barber of Seville* has recalled the palmy days of Italian Opera. The cast presents an *ensemble* of unusual strength. Alboni sings to perfection in *Rosina*, and the costume suits her figure to admiration. We must especially compliment her on her *coiffure*, which is an innovation on that which she has hitherto always adopted. Mario is the *beau ideal* of the Count Almaviva; and Tamburini (*Figaro*) seems to have recovered all his vigour and youth. Rossi is excellent in *Bartolo*. The only weak point is the *Basilic* of *Ferrara*, whose voice is not suited to the music. The *Barbiere* has become a decided attraction. Yesterday, the *Italiana in*

*Algeri* was performed, with Alboni, Gardoni, and Rossi.—At the Théâtre Lyrique, Mdlle. Duez has returned and made her *rentrée* in the *Barbier de Seville*, in which she produced a great effect.—Georges Hainl, the well-known *chef-d'orchestre* from Lyons, has arrived in Paris for a few days.—Mme Duflöt-Maillard, the dramatic singer, has quitted the stage, in order to devote herself entirely to tuition.—Seligmann, the violoncellist, has gone to Amsterdam, to fulfil an engagement with the Philharmonic Society. He returns to Paris in the beginning of next month.—M. Alexandre Dumas has written the *libretto* of a comic opera, in one act, to be produced at the Theatre of the Porte Saint-Martin; M. de Groote, who has written a great deal for that theatre, has composed the music. The musical season is likely to be rich in harpists: among them is Mr. John Thomas from the Royal Academy of Music, and Her Majesty's Theatre, in London. He has been in St. Petersburg, Vienna, Berlin, Leipzig, Dresden, and Hanover.—Grard, the ancient barytone of the Opéra Comique, who lost his voice some time since, has become insane. The cause is said to be poverty. Couderc, the well-known tenor, has set a subscription on foot, to which all his associates of the Opéra Comique have contributed.

The Société des Concerts du Conservatoire commenced their season on Sunday, the 8th instant. The concert began with the overture to *Don Juan*, followed by the introduction to that master-piece, including the trio and duet, sung by Mdlle. Rey and M. M. Chapuis, Bonnéhé, Bataille, and Noir. A *fantasie concertante*, for two flutes, composed by M. Léon Magnier, came next. It was played by M. M. Dorus and Brunot, and was very successful. This was followed by Spontini's Religious March from the opera of *Olympia*, which, in its turn, gave way to Beethoven's Pastoral Symphony. The concert was brought to a close by the *finale* of the second part of Haydn's *Creation*, the vocal solos by Mdlle. Rey and M. M. Chapuis and Bataille.

Jan. 19.—Sophie Cruvelli made her first appearance at the Grand Opéra on Monday, the 16th instant, and achieved an immense success. She made her second appearance on the following Wednesday. The house was crammed to suffocation on both occasions, and the tickets were sold at fabulous prices.

**HAVRE.**—Mme. Cabel is singing here with great success, in the *File du Régiment*, and the *Barbier de Seville*.

**BOULOGNE-SUR-MER.**—On Sunday last, the day of the Epiphany, a mass by Lesueur was performed in the church of Saint-Nicholas, by a hundred singers, under the direction of M. Jules Vervoitte, Chapel Master of the parish. A great number of persons from Abbeville attended the performance of this composition of their townsmen.

**NANTES.**—Mdlle. Louise Guénée, the pianiste, has given a concert here. She lately gave one, towards the funds for building the Church of Saint-Nicholas, which produced a considerable sum.

**ROUEN.**—Poultier, the tenor, whose Georges in *La Dame Blanche* has procured him the utmost applause, will devote himself henceforth to the *répertoire* of the Opéra Comique.

**VIENNA.**—During the year 1853 the new management at the Court Theatre has produced twenty-nine operas and ten ballets. Meyerbeer's *Prophète* was played thirteen times; *Les Huguenots*, nine times; *Robert le Diable*, eight times; Beethoven's *Fidelio*, eight times; and Rossini's *Guillaume Tell*, eight times. The first concert of sacred music took place on the 8th of January, at 12 o'clock, in the hall of the Musical Union (*Musikverein*). The performance began with the *Trauer-Cantata*, by Sebastian Bach. This was followed by the "Ave Verum" of Mozart, and the concert concluded with Beethoven's "Pastoral Symphony."

**HANOVER.**—Marschner's opera of *Austin* has been brought out with great pains and tolerable success.

**LISBON.**—At the Don Carlos Theatre, the Italian company has already produced the following operas:—*I Masnadieri*, *Luisa Miller*, *Ernani*, *La Sonnambula*, and *Maria d'Inghilterra* (Pacini). *Don Pasquale*, *Rigoletto*, *Il Trovatore* (Verdi), and the *Huguenots*, are in preparation. Mesdames Castellan and Fortuni, and Messrs. Miraglia and Bartolini are the principal artists.

## WILHELMINA CLAUSS.

[For the following information about the proceedings of Mdlle. Clauss, on her way to St. Petersburg, we are indebted to *La Revue et Gazette Musicale*.]

COLOGNE, 13th January.—Mdlle. Clauss, who has been expected with impatience, has at length given us an opportunity of applauding her great talent. The charming *pianiste* played on January 10th at one of the Society's Concerts. She performed Mendelssohn's concerto in G minor; one of Chopin's Nocturnes; an impromptu by Ferdinand Hiller, and a piece by Thalberg. The audience insisting on another *morceau*, Mdlle. Clauss played Chopin's impromptu in A flat (Op. 29), and retired amidst the most flattering applause. Mdlle. Clauss is to appear on the 12th at Düsseldorf; the 13th at Elberfeld; the 15th or 16th at Bonn, and the 20th, again at Cologne. From Cologne, Mdlle. Clauss goes to Hanover, where she is engaged at the Court, and from Hanover she will proceed to Berlin.

## SOPHIE CRUVELLI.

(From a Correspondent.)

Paris, January 18, 1854.

I SEND you a few lines about the *début* of Sophie Cruvelli, at the Grand Opera, which took place on Monday evening, the 16th inst. I may at once say that a more triumphant success has never been witnessed on the boards of that theatre, on which so many renowned artists have appeared. "At last Cruvelli has found her place!"—was the unanimous exclamation at the end of the opera.

The house was crammed to the ceiling. I have rarely witnessed a scene of such excitement. The audience were literally palpitating with expectation in the interval which preceded the rise of the curtain. So great had been the curiosity to be present on the occasion, that a fortnight in advance, orchestra stalls were sold as high as 200 francs, and the best places in the boxes were scarcely to be had at any price. On the evening of the performance the mere privilege of *entrée*, without fixed places, was selling at the doors of the theatre for twenty and twenty-five francs, and finding greedy purchasers. The *foyer*, and all the lobbies, were crowded with persons unable to get seats. You are aware that there is no "standing room," as at our London theatres, in the Grand Opera here.

The Emperor and Empress arrived some time before the hour of commencement. The number of notabilities among the audience was so great that I shall not think of naming them. Among others, however, I must mention the celebrated Meyerbeer, whose interest in the success of Sophie Cruvelli must have been urged by two influences—the first, a real desire for the young singer's welfare; the next, the renewed impetus given to the attraction of his *Huguenots*—which, I am told, among all his operas, is his chief favorite. There was Auber, too—looking young and vigorous enough to compose another *Muette de Portici*, and vivacious enough for another score of Black Dominoes. Benedict, just arrived from Munich, where he had assisted at his own success, was now anxious to witness that of his interesting friend and compatriot; but, as he came too late to get a place at any price, he was gallant enough to risk his neck in the heated and thronged *parterre*. Vivier, of course was there—for what *événement* can be regarded as complete without the presence of the humoristico-spirituësque horn-player—a self-constituted, but not the less a satisfactory *arbiter elegantiarum*? To conclude, Alboni, "the inimitable," the intellectual Pauline Viardot Garcia, Mario, Tamburini, and a host of artistic

celebrities, with Jules Janin, Hector Berlioz, Théophile Gautier, Fiorentino, and all the authorities of the Parisian press, were observed in the crowd; and, in short, it was scarcely possible to direct an opera-glass to any part of the house without bringing the face and figure of some notable person into view.

I have no time to enter into details of the performance; but I may sum up by assuring you that, by unanimous verdict, it was agreed that such a Valentine had never been seen or heard before. Had Mario been the Raoul I think the public would have gone mad. The reception given to Cruvelli on her entrance was deafening; but this was pale when compared with what followed. The first scene established her success. Her costume was in exquisite taste, and I never saw her look more fascinating and beautiful. The voice—and what a voice is Sophie's!—vibrated through the house in such a manner as to give almost a fresh musical sensation. The duet with Marcel in the scene of the *Pré aux Clercs* produced a *furore*. The applause and cheering of the organised *claque*—the crying nuisance of the French theatres—was utterly drowned by the thunders of approval that came direct from the audience. The *claque* had lost its voice, and its office was a derision. Where truth speaks out, the cry of the mere hireling is suffocated. After the great scene—the duet between Valentine and Raoul, which follows the Benediction of the Poignards (the dramatic triumph of Meyerbeer)—the enthusiasm that ensued surpasses my powers to describe. Imagine it yourself. I was present the first night of Jenny Lind at Her Majesty's Theatre, in London. Well, then, the excitement at the Grand Opera, on Monday, was still greater than that which was raised by the sweet notes of the "Swedish Nightingale." Sophie vanquished Jenny on her own ground. And this, too, in a theatre where applause is generally left to the *claque*, and the real public seldom interferes, seldom gives any demonstration of sympathy or content—unless it be when the "lions," in the orchestra stalls, begin to roar in behalf of one of their terpsichorean darlings. At the end the stage was literally covered with flowers.

You must take the will for the deed. I am no professed critic; but, aware of the interest you have ever manifested in the career of Sophie Cruvelli, I was sure you would be glad to have some news of her *début* at the Grand Opera, before one of the most formidable tribunals in the world. For myself, I own candidly, I have never been so moved, so delighted, at a theatrical representation; and to me the Valentine of Sophie Cruvelli appeared an equally grand display of genius and accomplishment. She looked like an angel, sang to perfection, and acted like Rachel.

If you have no better and more detailed history of this event—which, in spite of the Turkish question, Omar Pasha, the Sultan, the Czar, and the fleets, has excited all Paris both by anticipation and retrospection—I hope you will accept mine as a true reflection of what was the public opinion, while laying no claim to be considered a critique.

I must inform you that the Emperor frequently applauded; and that the handsome and intelligent Empress, who shone like a star in the Imperial box, was evidently enchanted with the performance of Sophie Cruvelli. To the conquest of the German and Italian operatic stages she has now added that of the French. Excuse me—but I am proud of my fair young countrywoman.

To-night the second *début* comes off, and it is quite as difficult to get places as it was on Monday. The prices paid for stalls have been incredible.

A GERMAN IN PARIS,

## THE LIFE OF MOZART.

(From the original of Alexander Oulibicheff.\*)

CHAPTER III.  
1763—1766.

Among the numerous letters of recommendation that our travellers brought with them to Paris, there was one to Herr Grimm, the secretary of the Duke of Orleans. Who is not acquainted with the intimate friend of Rousseau, the author of the literary bulletins for several German princes, the dauntless combatant of the *Coin de la Reine* (Queen's Corner), and the witty author of the *Petit Prophète de Böhmesbrot*? A lover of music like Grimm could not do otherwise than display the most polite and obliging readiness towards fellow-countrymen who were recommended to him. The following letter to a German prince was written by him about the Salzburg family, of whom he had constituted himself the guide and protector in Paris:—

"Eighth wonders of the world are too rare for a person not to take a pleasure in gossiping about them when he is lucky enough to see anything of the kind. A Salzburg capellmeister of the name of Mozart has just arrived here with two most lovely children. His daughter, who is eleven years old, plays the piano in a brilliant manner; she executes the grandest and most difficult pieces with wonderful precision. Her brother, who will not be seven before next February, is so extraordinary a phenomenon that a person can scarcely believe what he sees with his own eyes and hears with his own ears. Not only is it an easy task for the boy to execute with the greatest exactness the most difficult pieces, and that, too, with tiny hands that can scarcely grasp a sixth, but what is incredible, he improvises for hours together, giving himself up to the inspiration of his genius, and a flow of enchanting ideas, which follow one another in the best taste and without confusion. The most practised capellmeister cannot possibly possess so profound a knowledge of harmony and modulations as this child, who always carries it out according to the least known but invariably correct method. He possesses so perfect a knowledge of the keyboard, that if it is hidden from him by a cloth laid over it, he continues playing with the same quickness and precision as before. To decipher all that is laid before him is for him an easy task; he writes and composes with wonderful facility, without going near the piano or seeking for his chords on it. I noted down a minuet, and requested him to write the bass beneath; he snatched up his pen, and, without approaching the piano, wrote the bass under the minuet. After this, you can easily believe that it does not cost him the slightest trouble to transpose and play any air that is placed before him in whatever key may be required. But the following fact, which I myself witnessed, is no less incomprehensible. A lady asked him a short time since, whether he could, from ear alone, and without looking at her, accompany an Italian cavatina that she knew by heart? She then began singing. The boy tried a bass, which was not strictly correct, because it is impossible for a person to hit exactly beforehand upon the accompaniment of a song which he does not know. As soon as the song was finished, however, the child requested the lady to begin again, and, on her doing so, he not only played the whole of the song with his right hand, but, at the same time, and without the slightest hesitation, added the bass with his left. After this, he asked the lady ten suc-

cessive times to recommence, and every time he altered the character of his accompaniment. He would have allowed her to recommence twenty times, had he not been entreated to discontinue. I see very well how it will be; this boy will turn my head if I hear him only once more; and I can now comprehend how difficult it must be for a man to restrain himself from going mad if he beholds miracles."

Under the guidance of so zealous and influential a friend, the sojourn of our travellers in Paris could not fail of being crowned with success. They gave concerts, received invitations from the best society, and were presented to the King and all the Royal family, as well as to Madame de Pompadour. All three found their account in this. Leopold Mozart appeared contented with the *louis d'or* which he took; Nannerl received elegant presents; while Wolfgang was allowed to eat tit-bits from off the Queen's plate, and say to her Majesty, in German, whatever happened to enter his head. His prattle, which the Queen translated to Louis XV., entertained even that worn-out monarch. Will the reader believe that our hero had the boldness to give his opinion of Madame de Pompadour, because she had refused to kiss him?

"Who is she, I should like to know," he enquired, "who will not kiss me? Why, the Empress kissed me!"\*

On all sides, poems were showered upon "these mortals beloved by heaven and the Queen," and an excellent engraver executed a plate representing the whole family in a group, the father playing the violin, the son at the piano, and the daughter with her mouth opened as if to sing. Encouraged by such various marks of homage, Leopold Mozart now resolved to publish the attempts of the young composer. Our hero's first works appeared in Paris. They consist of four sonatas for the pianoforte, with violin accompaniment *ad libitum*; two of them were dedicated to Victoire of France, the King's youngest daughter, and the two others to the Countess of Tessé.

After a stay of five months in France, our travellers directed their steps towards the land of guineas and old music. They had hardly arrived in London ere they obtained an admittance at Court, that is to say, to the place in which they had now become accustomed to obtain a firm footing in every fresh country which they visited. The manner in which they were received surpassed, according to Leopold Mozart's declaration, all the marks of favour bestowed upon them at other courts. George III. was a lover and connoisseur of music. His wife, Caroline of Mecklenburg, enjoyed the reputation of being an excellent *virtuosa*. Our hero could not have found in all the rest of Europe judges more distinguished or more competent to estimate his powers. I am of opinion, too, that local influences had a share in spurring on his zeal. He was in a place where still reigned supreme the remembrance of Handel, to whom the gratitude of Old England had raised a monument in Westminster Abbey, next to the monuments of kings, and between those of Newton and Shakspeare. Among the living, too, Mozart saw another celebrated fellow-countryman, the favourite composer of the English in those days—a son of Sebastian Bach.† Many of my readers may, perhaps, think it improbable that motives of this description could influence the mind of a child only eight years old; but I would beg them to bear in mind that this child was a man

\* Herr Von Nissen says, that the Empress had taken him up in her arms and kissed him.

† To distinguish him from his brothers, the epithet of "*der Englische*," the English (Bach). A, Schraishuon.

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in all that concerned his art, and, moreover, such a man that very few even in those days could stand a comparison with him. "He already knows everything," his father writes, "that can be expected even in a professor of forty years' standing." The names of great musicians already made his bosom heave with a feeling of rivalry and enthusiasm. But, however this may be, the little enchanter was of opinion that he must excite the enthusiasm of his audience at St. James's by totally different means to those he had previously employed to gain the suffrages of the lovers of music in Vienna and Paris. He commenced playing *at sight, and without mistakes*, fugues by Bach and Handel! This most certainly surpassed all his former extraordinary feats. He afterwards selected, by chance, one of the numerous instrumental parts of an air of Handel which were lying scattered about on the piano. It was a bass part, to which, without altering a single note, he supplied a most beautiful melody. All those who turn pale at the very sight of a sheet of music-paper, are well aware that such a task is incomparably more difficult to execute than merely to write a bass under a melody. We can conceive the astonishment of the artists on seeing a problem solved by the inspiration of the moment, in so brilliant a manner, that the actual melody to the bass, which melody had been the work of deep consideration on the part of its composer, could hardly be said to bear away the palm when compared to the composition of the child. Bach could contain himself no longer, but rushed up and embraced Handel's little rival. He then took him on his lap, and commenced playing the first bars of a sonata which was lying on the music-stand. Mozart played the following bars, and the two succeeded one another in this fashion to the end of the sonata with such a mutual good understanding and precision, that the persons who were sitting in the more distant part of the room scarcely remarked what was really going forward. They thought that Bach alone had played. Some few days later, our virtuoso played on the king's organ, and judges in London, as well as Paris, all agreed in the conclusion that his mastery over the organ was even more wonderful than his mastery over the piano.

A very interesting notice of Mozart is to be found in vol. 60 of the *Philosophical Transactions*. It is written by Daines Barrington, member of the Royal Society, and is addressed by him to the secretary of the society. In this paper, the learned author treats of the prodigy which he has before his eyes, considered both musically and psychologically. After Barrington has discussed various points, which I here omit, in order to avoid repetition, he relates several facts of which he was an eye-witness. One day, he brought Mozart a duet composed by an Englishman, with accompaniment for two violins and a bass, to some words of Metastasio, and asked Mozart to play it. In order to give those of my readers who are not aware with what difficulties the reading of a score is beset, some slight idea of what the boy's feat really was, I will cite the comparison, as ingenious as it is correct, made by Mr. Barrington. He says the reader must imagine five lines placed one under the other, the first line containing a passage from Shakespeare, and the four lower ones commentaries on this passage, but all written in such a manner that the letters in each line are pronounced in a different manner; for instance, on one line *B* meaning *a*, on the second *b*, and on the third *c*. (By this Mr. Barrington would typify the different clefs.) Let the reader now picture to himself, the author of the paper goes on to say, a child of eight years of age, who is capable of comprehen-

hending so intricate a combination at the first glance, delivering the text with the readiness of a Garrick, and simultaneously indicating the principal matters contained in the commentary on each line, or rather translating them out of their various characters, and some idea may be formed of the capabilities of him who is the subject of the present notice. The greatest masters would hardly be capable of singing and playing a duet as this child did, that is to say, performing a piece of music on the first trial from the score, in the time and style most suited to the composition, with correctness and precision. We learn from Mr. Barrington's paper that Mozart could sing, and that, too, in the most charming manner. His voice, it is true, was thin and infantine, but his method was excellent and classically pure. At that period there happened to be in London a celebrated singer of the name of Manzuoli, of whom our hero had a very high opinion. In order to complete his musical examination, Mr. Barrington gave Mozart to understand that he should be glad to hear a love song from him, such as his friend Manzuoli sang at the Italian Opera. The boy looked at him with much archness, and then immediately began a kind of jargon in the form of a recitative, to which he added a ritornello as a perfectly suitable accompaniment to the song. He then played a symphony which might correspond with an air composed on the single word *Affetto* (love). Upon this he was requested to give a song of rage, which he improvised as quickly as he had done the other, executing it in the same fashion, and with all the passion required by the word *Perfido* (unfaithful one). The feeling of dramatic enthusiasm worked his nerves up to such a pitch that he struck the notes like a person possessed, and bounded several times up from his chair. Although these improvised compositions were not masterpieces, Mr. Barrington goes on to say, still they rose far above mediocrity in this branch of the art, and gave proof of an extraordinary fertility of imagination. So wonderful a talent, that victoriously overcame all the tests which the learned Englishman applied, caused him to suspect in the individual he was studying the presence of a double phenomenon. He was of opinion that Mozart's stature, which might be called small even for a boy of eight years of age, was an exception to the general rule, quite as much as his genius was. It was possible that the father might have concealed the true age of his son, who in all probability was fifteen or sixteen, and thus have kept one half of the wonder secret, at the cost of the other. A fortuitous circumstance, however, completely overthrew all Mr. Barrington's learned hypothesis. One day, as he happened to be present, a cat came into the room, and Wolfgang, who was very fond of animals of this kind, ran after it without troubling himself any more either about his music or Mr. Barrington. On another occasion, he suddenly took it into his head to run about the room with his father's stick between his legs by way of a horse. This was certainly a strong refutation of the opinion which Mr. Barrington had adopted, for behaviour of this kind perfectly agreed with the boy's diminutive stature and infantine features. Almost all the musicians in London shared Mr. Barrington's doubts without, however, giving themselves so much trouble to clear them up as he did, for he did not relax in his endeavours until he had succeeded in obtaining through Count Haslang an extract from the parish register of the place where Mozart was born. After this point had been decided, to the honour both of father and son, Barrington wrote the paper cited above, from which I have taken the most important facts, and which closes with a comparison between Handel and Mozart. The former

played the piano when he was seven years old, and commenced composing when he was nine, from which facts the author of the paper comes to the conclusion that the latter, whose talents developed themselves at a still earlier age, might perhaps one day equal his great model, if he lived as long as Handel, who died at the age of sixty-eight. This prophecy must have appeared in England a very bold one, and yet how far was it behind the truth!

Among the works which Wolfgang composed in England, there is a Sonata for four hands, and Leopold Mozart affirms in his letters that it is the first thing of the kind which his son ever composed; but this is an assertion that I shall leave unexamined.

From London the family proceeded to the Hague, where Wolfgang and his sister fell seriously ill, and did not recover until after a lapse of four weeks. The Princess of Nassau-Weilburg, at whose invitation Leopold Mozart had come to the determination of taking Holland in his way, gave the children the most touching proofs of attention and kindness during their illness. Wolfgang showed his gratitude by the dedication of six sonatas to her. Besides this, he composed some *arias*, and, on the occasion of the festival of the Prince of Orange, the brother of his patroness, a *pot pourri*, in which all the instruments of the orchestra were used *concertante*, and had to play variations one after the other. From the Hague our travellers made an excursion to Amsterdam, they were allowed to give two concerts, although it was Lent, when all public amusements were forbidden by law. This exception in their favour was made because, as the decree of the authorities said, "the making public the wonderful gifts of the children was conducive to the glory of God."

In the spring of the year 1766, our artists returned to Paris. Let us once more listen to their friend Grimm, in order to be enabled to form a true idea of their progress.\*

"We have just seen the two amiable children of Herr Mozart, capellmeister to the Prince Archbishop of Salzburg, who met with such success during their sojourn in Paris in 1764. The father remained eighteen months in England and six in Holland, and brought them back here with the intention of returning hence to Salzburg. In every place where these children have remained any time, there has been but one opinion in their favour, and they have astonished all connoisseurs. Mademoiselle Mozart, who is at present thirteen, and who in other respects is greatly favoured by nature, has the most beautiful and brilliant execution on the piano, and her brother alone can rob her of the voice of applause. This wonderful boy is now nine years old; he has hardly grown at all, but he has made prodigious progress in music. Two years ago he already composed *sonatas*; since then he has had six *sonatas* engraved for the Queen of England. He has published six others in Holland for the Princess of Nassau-Weilburg, and has also composed *symphonies* for a grand orchestra, which have been produced and received with general applause. He has even written several Italian *arias*, and I do not despair of seeing, before he is twelve years old, an opera of his produced at some theatre in Italy. He has heard Manzoni in London for a whole year, and turned this circumstance to such good account, that, although his voice is extraordinarily weak, he sings with as much good taste as feeling. But what is most incomprehensible, is the profound knowledge of harmony and its most delicate transitions

which he possesses in the highest degree, and in allusion to which the hereditary Prince of Brunswick, the very best judge in such matters, as well as in many others, said, 'That many capellmeisters, who were most accomplished in their art, died without having been able to learn that which this boy knows at the age of nine.' We have seen him hold contests for an hour and a-half together with musicians from whose foreheads the perspiration ran down in large drops, and who had all the trouble in the world to keep up with the boy, who came out of the struggle without fatigue. I have seen him conquer and silence, upon the organ, organists who imagined themselves to be extremely clever. In London, Bach used sometimes to place him between his knees, and in this manner they would play in turn on the same piano for two hours together, in the presence of the King and Queen. He has here gone through the same ordeal with Herr Raupach, a skilful musician, who has been a long time in St. Petersburg, and improvises with great readiness. I could talk for a long time of this interesting phenomenon. In other respects, he is the most amiable creature that you could meet with; all that he says and does is full of intelligence and feeling, joined with the grace and innocent behaviour of his age. His good spirits even prevent our fearing, which we otherwise should do, that fruit so precociously ripe might drop off the branch before the proper time. If these children live, they will not stop in Salzburg. In a short time, sovereigns will contend for the possession of them. Their father is not only a skilful musician, but a man of good sense and intelligence, and never did I know any one in his station who, in addition to his talent, possessed so many other good qualities."

On their journey homewards through Switzerland, our family of artists became acquainted with Solomon Gessner, who presented them with a copy of his works, on the title page of which, in the dedication, he called Wolfgang Mozart, "The Honour of Germany, and the Wonder of the World."

At last, after an absence of three years, the Mozart family once more reached their home.

(To be continued.)

#### AN UNPUBLISHED OPERA OF BELLINI.

WHEN Vincenzo Bellini was a young and promising student in the Conservatoire at Naples, he was entreated by his associates to compose an opera for them. Bellini acquiesced, and *Adelson e Salvina*, a comic opera, was the result of his first essay in this style of composition. It was performed by his fellow students with great success at one of their public representations at the Conservatoire, and received with enthusiasm.

Owing to some reasons of etiquette, however, the authorities of the Conservatoire would not permit the publication of the work, but shortly afterwards, when the composer quitted the Conservatoire, he was allowed to take away the score with him, for the purpose of making some alterations. Bellini always retained a strong affection for the first offspring of his genius, and it was his intention to revise the instrumentation, and produce the opera with the auxiliaries of a large orchestra and first-rate singers in Paris. But he did not live to complete his wishes, and at his death, in 1835, *Adelson e Salvina* was found among his papers. It was then reconsigned to the Conservatoire, where it has remained ever since, a valued relic with all those who knew and loved Bellini, and an agreeable and useful work for the student to consult.

At the earnest request of many friends of the composer, the

\* Herr von Nissen does not inform us to whom this letter was addressed. The original is written in French.

Conservatoire has agreed to sanction the publication of *Adelson e Salvina*, and arrangements have been made to assign the copyright of the opera to publishers in Naples, France, and England. In all these countries it will shortly be brought out, in a complete form. We anticipate its publication with great interest, as the first work of a man of genius, and one of which report speaks highly.

#### THE LONDON ORCHESTRA.

THE first concert of this new Association was given on Thursday evening, and, if we may draw conclusions from an opening night, promises to take its stand among the established societies of London. The Orchestral Union evidently suggested the new association, which is constructed on exactly the same principles. The London Orchestra and the Orchestral Union have both different aims from other societies. They constitute in themselves bodies corporate, which not only purport to give concerts on their own account, but are open to engagements for any concert in the metropolis or in the provinces. No doubt this offers an advantage to the givers of concerts on a large scale, and will save them time and expense. A concert-giver, instead of employing intermediately an agent to engage a band for him, thereby incurring additional expense without the certainty of obtaining what he required, has only to apply to Mr. Alfred Mellon, or Mr. Frank Mori, and he has an orchestra ready formed to his hand. Such institutions were evidently wanted in London, and will tend materially, by the facility afforded of engaging a body of instrumentalists, to elevate the generality of entertainments.

The London Orchestra numbers in its ranks some of our most eminent performers, and we have only to mention the names of Lazarus, Barret, Baumann, Lovell Phillips, Prospère, Rowland, Chipp, Thirlwall, and Payton, to shew of what materials it is composed.

The concert of Thursday night was a good beginning. It commenced with Mendelssohn's A minor Symphony, which, on the whole, was admirably played. The London Orchestra would certainly be improved by the addition of a few stringed instruments, the only department in which it exhibits weakness. The wind instruments for the most part are beyond reproach. Mr. Frank Mori took the real times of every movement, and conducted the symphony with the readiness and precision of a practised hand. Mendelssohn's glorious inspiration was heard with unalloyed delight from beginning to end.

The second great piece of the concert was Mendelssohn's pianoforte concerto, in D minor—another splendid composition—with Miss Arabella Goddard at the piano.

Miss Arabella Goddard has lately been in no small degree instrumental in rendering the pianoforte compositions of Mendelssohn constantly familiar to the public. Her present choice was a good one. Perhaps in the whole repertory of the piano there is nothing more transcendent and more beautiful than the D minor concerto of the great master; nor one in which an artist of the highest powers can display them to greater advantage. The youthful pianist on the present occasion in no way diminished her reputation in the trial. Her performance was masterly and finished, and the expression of each movement was reflected with congenial feeling. The first movement was complimented with loud and unanimous applause, while the *andante*, given with a peculiar charm, from the exquisite music and playing combined, appealed irresistibly to every heart. The finale

was worked up with surprising fire and impetuosity, and the pace at which it was taken was rigidly Mendelssohnian.

Another instrumental feature was the new trio for piano, violin, and violoncello, by Mr. Ferdinand Praeger, of which we have spoken so favourably in a late notice. The executants on Thursday night were Messrs. Ferdinand Praeger, Sainton, and Lovell Phillips.

Madille. Cesarini, a *débutante* at the Hanover Square Rooms, sang the difficult *aria d'intrata* from *Lucia di Lammermoor*. This young lady promises to become a great acquisition to the concert room. She has a pure soprano voice, of a fine metallic quality, and has acquired the true Italian method of singing. She produced a decided effect, and accomplished one of the most trying airs for the soprano voice more like a practised mistress of her art than a *débutante*. We shall have to say more anon of Madille. Cesarini.

The other vocalists were Mdme. Amadei, Signor and Madame F. Lablache, Mr. and Mrs. Weiss, and Mr. Land.

Mr. Frank Mori obtained a most flattering reception on his entrance, and—at the conclusion—well deserved it.

#### ROSINA STOLTZ.

THIS celebrated lady appeared, on the 5th inst., at the Theatre Royal, Turin, as Arsace in *Semiramide*. Her reception by the public was most brilliant. She was repeatedly applauded throughout the opera, especially in the *andante*, "Un si barbara sciagura" where the bravos actually interrupted, for a moment, the performance. At the fall of the curtain, she was recalled several times, and overwhelmed by a shower of bouquets.

#### THE REV. DR. EVANS.

WE learn, with the deepest regret, of the unexpected death of this highly respected gentleman, at the age of 52. The Rev. Thos. Evans was Master of the Grammar School connected with the Cathedral at Gloucester. He was an admirable amateur musician, and for many years one of the most strenuous and untiring promoters of the Gloucester Musical Festival. A more amiable and enlightened man, a better master, or a more learned and conscientious churchman than the Rev. Dr. Thos. Evans never existed. His loss will be bitterly felt by all who had the honour to know him. His memory will be as sacredly and firmly cherished.

#### DEATH OF MR. PHILIP KLITZ.

(From the "Hampshire Advertiser.")

It is with a very deep feeling of sorrow and regret (in which a large proportion of the public of Southampton, together with the principal towns of the Southern Counties, will participate), we record the decease of Mr. Philip Klitz, professor of music, who died after a short illness, of bronchitis, yesterday morning, January 13, at the age of 49. He was born at Lymington, where his father established his reputation as a musician, and brought up six sons to his profession. Philip, the eldest, early became a popular composer of ball room music. He came to reside in Southampton about twenty-five years ago, and showed the versatility of his talent by composing a variety of ballads, of which the words were frequently his own. A series of naval songs, called "The Songs of the Mid-Watch," the Admiralty did him the honour of ordering to be added to Dibdin's, in a special edition published for the navy. Besides his musical works, he was the author of "Tales of the New Forest," which he was well qualified to write, from his intimate acquaintance with the scenery of the forest and the manners of its people. He was a great advocate for the Hullah System, and introduced it

in Southampton and other places, and indeed sought to cultivate a musical taste among the young generally. His lectures on music were exceedingly attractive at all the Literary Institutions of these counties. He was a performer on the pianoforte and violin, and conducted Paganini's Concerts when very young. He has, for many years, held the office of organist at All Saints Church, and there, as well as previously at other churches, raised and taught a choir, and perfected the vocal service. His wife and an only son have to mourn the loss of an affectionate husband and father—the profession of one of its most meritorious members—and the Masonic brethren a brother whom they esteemed. He always gave a willing assistance to the craft, and distinguished himself amongst them, and was P. P. G. O. of Hampshire. One of his Masonic compositions, "Faith, Hope, and Charity," is possessed by every lodge in the province, and is introduced at most of their festive entertainments.

**MONS. ARMAND BERTIN.**  
(From *La France Musicale*.)

DEATH has just struck down one of the most honourable and most honoured members of the press. Mons. Armand Bertin has been suddenly snatched away from his friends. We feel it our duty to render one last mark of respect to this eminent writer. Mons. Armand Bertin, chief editor of the *Journal des Débats*, lived during the most turbulent periods of political feelings; but, by his conciliating disposition, the elevation of his ideas and the generosity of his heart, he was always able to maintain a position of unassailable independence; and even those persons who were opposed to him politically, at epochs fraught with the greatest peril, never ceased to entertain for him, personally, sentiments of the most profound sympathy.

Mons. Armand Bertin was, so to say, the father of his co-editors. Whenever a writer of talent entered the family of the *Journal des Débats*, he met with sincere goodwill and friendship, and if he severed the bonds of relationship it was from his own free choice. Mons. Armand Bertin's death is a great loss for the daily press. For a long succession of years he was always on the breach, and succeeded in preserving for the *Journal des Débats* its powerful influence. Who will now continue his work? This is a question which we cannot answer. There is, however, one assertion that we can safely advance, which is, that he has rendered the task one of great difficulty for his successors. His name will always be remembered in conjunction with that of the paper of which he was the soul, and he will always be cited as a model for all who purpose entering the difficult career of newspaper polemics.

**BERLIN.**—The following is a list of the musical works produced at the Royal Opera House from the 26th of December to January 8th:—*Masaniello* (principal character by Theodore Formes, brother of the bass); Taglioni's ballet *Satanella*, music by Auber, Hertel, and Pugin (Marie Taglioni as *Satanella*) three times; *Lucrezia Borgia* (Johanna Wagner as *Lucrezia Borgia*, and Theodore Formes as *Gennaro*); *The Marriage of Figaro*; Gluck's *Armida*; and Bellini's *Capuletti e Montecchi* (Johanna Wagner as *Romeo*).—Mendelssohn's brother-in-law, Professor W. Henzel, to whom we owe a large number of excellent portraits of various artists—among others, of Mendelssohn, Meyerbeer, Liszt, etc.—has been suffering from liver complaint, but is at present recovering.—Jenny Lind is to sing at the third concert for the benefit of the Gustavus Adolphus Society.—Wilhelmina Clauss intends giving a concert here on her way to St. Petersburg.—Count Thomas Tyszkiewicz, the chivalrous defender of Carl Maria von Weber's *Der Freischütz*, has arrived here from Paris.—His Majesty the King has conferred the title of Royal Chamber Singer on Madlle. Johanna Wagner.—Vieuxtemps will be here about the end of this month.—Flotow's opera of *Rubiezahl* was to be brought out at the Royal Opera some day during the week just passed. The *Niebelungen*, by Capellmeister Dorn, will shortly be produced at Weimar. Carl Formes will play for a certain number of nights at the Opera House in April next.

**STUTTGART.**—The Opera here has brought out the *Prophète*, the *Huguenots*, *Fidelio*, *Norma*, *Fille du Régiment*, *Sonnambula*, *Don Juan*, and *Giulio, oder die Corsaren*, by Lindpaintner. The last opera, the most recent work of the composer, has had success.

**FRANKFORT-ON-THE-MAINE.**—Theresa Milanollo gave three concerts here during the Christmas week.

**LEIPSIC.**—At the second *Gewandhaus* Concert, two fine specimens of chamber music—namely, Mendelssohn's quartett in D major and Mozart's quintett in G minor, for stringed instruments—were played, the former by Messrs. Dreyfuschock, Routgen, Herrmann, and Wittmann, and the latter by Messrs. David, Routgen, Herrman, Hunger, and Rietz, and rapturously received by the audience.

**TO CORRESPONDENTS.**

**REVIEWS OF NEW MUSIC.**—We have made arrangements to commence notices of New Publications next week. Every composition forwarded to the office of the *MUSICAL WORLD*, for review, will be attended to in the order of its arrival. All works of importance will be noticed, without delay, as matters of general interest; but short ballads, dance pieces, &c., having no such claim, must be advertised previously, if their authors are desirous of the publicity of our columns.

**NORTHAMPTON.**—Our correspondent from this town is respectfully informed that we cannot afford space for long provincial notices. Nor can we publish opinions, or criticisms, or, in short, anything further than news, from any but the accepted and responsible writers of the *MUSICAL WORLD*. For mere facts we are always obliged to our friends, in the provinces or elsewhere; but it would be unreasonable to expect us to endorse their individual private opinions. Were we to do so, there would scarcely be a column in the paper without some direct contradiction of doctrine. We are sorry that the article of our correspondent should have been so strangely modified, and will inquire into the matter. The late editors of the *MUSICAL WORLD* will doubtless be flattered by our correspondent's opinion of their editorship.

**ADVERTISEMENTS.**

**M R. BRINLEY RICHARDS** has the honour to announce that he has returned to town for the season to resume his engagements.—6, Somerset-street, Portman-square.

**EGYPTIAN HALL—A GRAND MOVING DIORAMA** of CONSTANTINOPLE, including the Dardanelles and the Bosphorus, up to the Black Sea, will open, in the New Turkish Room, on Monday evening next, the 23rd inst., at 8 o'clock. The diorama was painted by Mr. ALLOM, from sketches made on the spot, assisted by Mr. Desvignes and Mr. Gordon. The explanatory lecture has been written by Mr. ALBERT SMITH and Mr. SHIRLEY BROOKS, who are personally acquainted with Constantinople, and will be delivered by Mr. CHARLES KENNEY. The concluding tableau, representing a fire at Constantinople, as seen from the Golden Horn, has been painted by Mr. WILLIAM BEVERLEY. Full programmes and particulars may now be had at the Hall, and reserved seats taken. It is respectfully intimated that no charge is made for taking places, nor for programmes, nor are the attendants permitted to receive any gratuity.—Admission, One Shilling; Reserved Seats, Two Shillings.

**WANTED** an ORGANIST in an Independent Chapel. Apply to Thos. Isaac, Maldon, Essex.

**WANTED, IN A MUSIC WAREHOUSE**, a clever ASSISTANT, who thoroughly understands the music business. Applicants must state particulars by letter, to A. Z., care of Messrs. BOOSEY & SONS, 28, Holles-street.

**WANTED, AN ASSISTANT SINGER** (tenor) for Carlisle Cathedral. Salary £35. Attendance required, five days a week.—Applications to be made to the Rev. E. Brown, Precentor, Carlisle.

**C. BOOSE'S NEW PATENT MODEL CORNET-À-PISTONS.** Price £7 7s. in case. This new Model has received the unanimous approval of the Profession, and promises to supersede the old form of Cornopean. Manufactured by BOOSEY & SONS, 28, Holles-street.

**PIANOFORTES.**—By the Queen's Royal Letters Patent. **P**—RUST & Co's newly invented PATENT TUBULAR PIANOFORTES (piccolos and cottages), equal in touch and volume of tone to horizontal grands, and unequalled in elegance of design and quality of tone, the latter being a new and distinct feature produced solely by Mr. Rüst's new invention. To be seen and heard daily at Rüst & Co's, patentees and sole manufacturers, 309 (the Royal Polytechnic Institution), Regent-street. Notice to the trade, shippers, and others.—Messrs. Rüst & Co., having discontinued manufacturing the ordinary pianofortes are now selling their remaining stock at greatly reduced prices.—Piano, fortés warranted at 25 guineas.

**ROMAN VIOLIN, VIOLONCELLO, HARP, AND GUITAR STRINGS.** J. HART, of 14, Princes-street, Soho, begs to inform the Amateurs and Professors of the above Instruments, that in consequence of the great demand he has had for his celebrated Roman Strings, he has made arrangements with his string-makers in Rome, to send a fresh consignment every two months, when he hopes for a continuance of that liberal support he has so long enjoyed. J. H. has the largest collection of Cremona and other Instruments in England, ranging in price from 1 guinea to 400 guineas. Instruments repaired in the best manner, and taken in exchange. Stewart's celebrated Violin-holder, and all articles appertaining to the above instruments. JOHN HART, 14, Princes-street, Soho.

**T**EA is GETTING DEARER; this is therefore the Time to Buy.—PHILLIPS and COMPANY are still SELLING at OLD PRICES, although the market value of Tea has risen 3d. to 4d. per lb., and will be still higher. The Teas worth purchasing are—The Congou Tea, at 3s. per lb. The strong Congou Tea, at 3s. 4d. The prime Souchong Tea, at 3s. 6d., 3s. 8d., and 4s. The prime Gunpowder Tea, at 4s., 4s. 8d., and 5s. The best Pearl Gunpowder, at 5s. 4d. All who purchase at these prices will save money, as Teas are getting dearer. Prime Coffee, at 1s. and 1s. 2d. per lb. The best Mocha, 1s. 4d. per lb. Teas, coffees, and all other goods, sent carriage free, by our own vans and carts, if within eight miles; and teas, coffees, and spices, sent carriage free to any part of England, if to the value of 40s., or upwards, by PHILLIPS and COMPANY, Tea and Colonial Merchants, 8, King William-street, City, London. A general price current sent post free on application.

**ELEGANT PERSONAL REQUISITES.**—**R**OWLANDS' MACASSAR OIL, for creating and sustaining a luxuriant head of hair and imparting a transcendent lustre; ROWLANDS' KALYDOR, for rendering the skin soft, fair, and blooming, and eradicating cutaneous eruptions; ROWLANDS' ODONTO OR PEARL DENTI-PRICE, for imparting a pearl-like whiteness to the teeth; and ROWLANDS' AQUA D'ORO, a fragrant and spirituous Perfume, an essential accompaniment to places of public amusement and crowded assemblies. The Patronage of Royalty throughout Europe, and the high appreciation by rank and fashion, with the well-known infallible efficacy of these articles, give them a celebrity unparalleled. **B**eware of SPURIOUS IMITATIONS.—The only GENUINE of each bears the name of "ROWLANDS" preceding that of the Article on the Wrapper or Label. Sold by A. ROWLAND & SONS, 20, Hatton Garden, London, and by Chemists and Perfumers.

**MUSICAL DIRECTORY, REGISTER, & ALMANAC,** and ROYAL ACADEMY OF MUSIC CALENDAR, for 1854. Under the sanction of the Committee of Management of the Royal Academy of Music. Price 1s.; by Post, 1s. 6d. In consequence of the difficulty experienced in collecting the payments for the First Number, the Publishers have found it necessary to come to the determination not to issue the copies for 1854 without pre-payment, either by postage-stamps or otherwise. Contents—1. An Almanac, with dates of great Musical Events, Births and Deaths of notable Musicians Men, &c.; 2. The Royal Academy of Music Calendar; 3. A List of Musical Societies and their doings; 4. The Addresses of Musical Professors, Musical Instrument Makers, and Music Sellers, throughout the United Kingdom; 5. A Register of New Music, published from Dec. 1, 1852.—RUDALL, ROSE, and CARTE, 100, New Bond-street.—City Agents—KEITH, PROWSE, and Co.

**NEW DANCE MUSIC for PIANOFORTE and Orchestra,** published by BOOSEY & SONS, 28, Holles-street.

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